

ACME



THE MONSTER HORROR MAGAZINE

WINTER

/50¢

FRANKENSTEIN
CONQUERS
THE WORLD

THE MASK

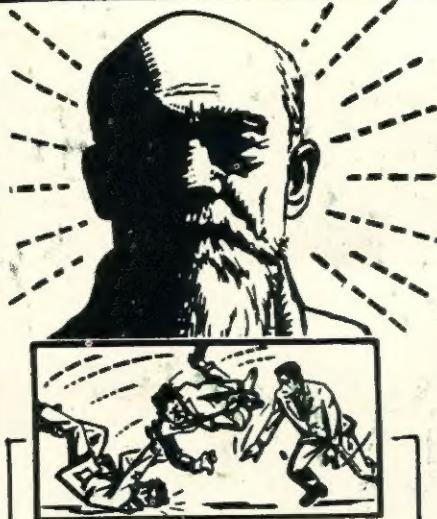
THE BRIDES OF
FU MANCHU

CARRY ON
SCREAMING

DALEKS
INVADE EARTH,
2150 A.D.

MUNSTER
GO HOME!





"I'll give you the SECRET POWER OF AIKIDO the PHYSICAL-MENTAL FIGHTING POWER of the Orient . . . which requires no strength yet instantly destroys any attack WITHOUT BODILY CONTACT!"

Pronounced I-Key-Do

This fantastic method of Oriental PHYSIO-MENTAL FIGHTING POWER has existed in secret for centuries. Because it is unbeatable; because of its amazing power to disable and destroy; and because there is no counter against an Aikido technique, it has been quietly withheld from the general public. Now, the devastating methods of AIKIDO are revealed to you in English, by an expert who dares teach you at his risk!

NOW, IF YOU CAN READ, YOU CAN MASTER THE THEORY OF THIS UNBEATABLE "FLICK-OF-THE-WRIST" TECHNIQUE!

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COMPLETE . . .

Nothing Else to Buy!

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WHAT IS AIKIDO ?

Aikido is the most powerful form of attack and defense in existence. It is faster and more effective than Karate or Judo, and easier to learn. Even armed Kendo or fencing experts will avoid combat with an Aikido master, because they know that Aikido is unbeatable. With even a basic knowledge of this fantastic theory, learned quickly and easily in your own home, you will be able to overcome and beat four, and even five hoodlums, professional fighters, and even Judo and Karate experts. In studying this new and heavily illustrated book, you will immediately understand how to send any attacker spinning through the air, crash another into the ground, disarm and disable two or three more . . . all without "working up a lather."

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Aikido is different because it is not necessary to hold, grab, kick or strike your attackers in order to overcome them. The simple, easy movements in Aikido do not require muscle power or brute force in any form. And the result of AIKIDO POWER can be DEADLY, CRIPPLING, AND DISASTROUS to any attacker who dares threaten you with ANY other form of fighting. Now, with the POWER OF AIKIDO you will walk the streets with confidence . . . secure in the knowledge that you can handle ANY attacker, ANY situation, ANY time! You will take pride in the new respect shown by your friends and loved ones.

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STATE . . .

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I am under eighteen, but have parent/guardian permission to learn the POWER OF AIKIDO.

SHRIEK

4

Winter 1967

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It's No Scream!

THE IMMEDIATE OUTLOOK for the avid horror fan is not a particularly bright one. Fewer films in the old tradition of vampires and monsters are being made, and even the nerve "shocker" seems on the decline. For this, one can partly blame the leap onto the spy bandwagon by producers following the success of the Bond films, and the return to the old sentimental formula after *The Sound of Music*. Another reason is the success of the horror spoofs like television's *The Munsters*, which has now moved from the small screen to the cinema screen in *Munster Go Home*. In Britain, traditional home of the horror film since Hammer revived Frankenstein and his monster in 1957, the comedians have taken over in *Carry On Screaming*. Both of these "send up" movies are featured in this issue, so you can judge for yourself.

Hammer films, which provided apart from the Frankenstein series, the Dracula films, Werewolves, Vampires, Gorgons, Reptiles and Zombies of late, have gone more into the "epic" field since the company made *She*, but it does at least have one more "horror" in the form of *The Witches*, with Joan Fontaine as a school teacher who escapes from witchcraft in Africa, only to find that the horror of witchcraft prevails in a small English village. The Polish director Roman Polanski, who made *Repulsion* and *Cul de Sac*, is currently working on *The Vampire Killers* for MGM, but this is reported to being treated as "a comedy" . . . At least the production of the film is causing some amusement if not discomfort—130 pounds of garlic was imported into the film studio to add to the feeling of "realism" for the actors. As a result, the set was not a popular attraction for visitors.

More in the old serious tradition is a story of witchcraft in a modern day France, called *13* (In Britain, the title is *Eye of the Devil*), which stars Deborah Kerr, David Niven, David Hemmings, and Sharon Tate. The film was originally started with Kim Novak in the part played by Deborah Kerr, but because of a back injury she had to withdraw from the film.

The second of the Fu Manchu films is nearly ready for release, with three more promised for the future, all to star Christopher Lee as the evil Oriental.

Killer bees terrorize the inhabitants of a small island in *The Deadly Bees*, which promises to be one of the most unnerving films of the year. While for more human horror, in an Asylum, there will be *The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*.

Edited by Frank N. Stein.
Picture research by Robin Bean.

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The Editor acknowledges with thanks
the great help in London for photographs,
information, and facilities to:
American International for *Frankenstein
Conquers the World*.

Anglo Amalgamated for *Carry on
Screaming*.

British Lion for *Morgan—A Suitable
Case for Treatment*.

Compton-Camerco for *The Projected
Man*.

Dennis Thornton.

MGM for *13*.

Paramount for *The Deadly Bees*.

Reg Williams.

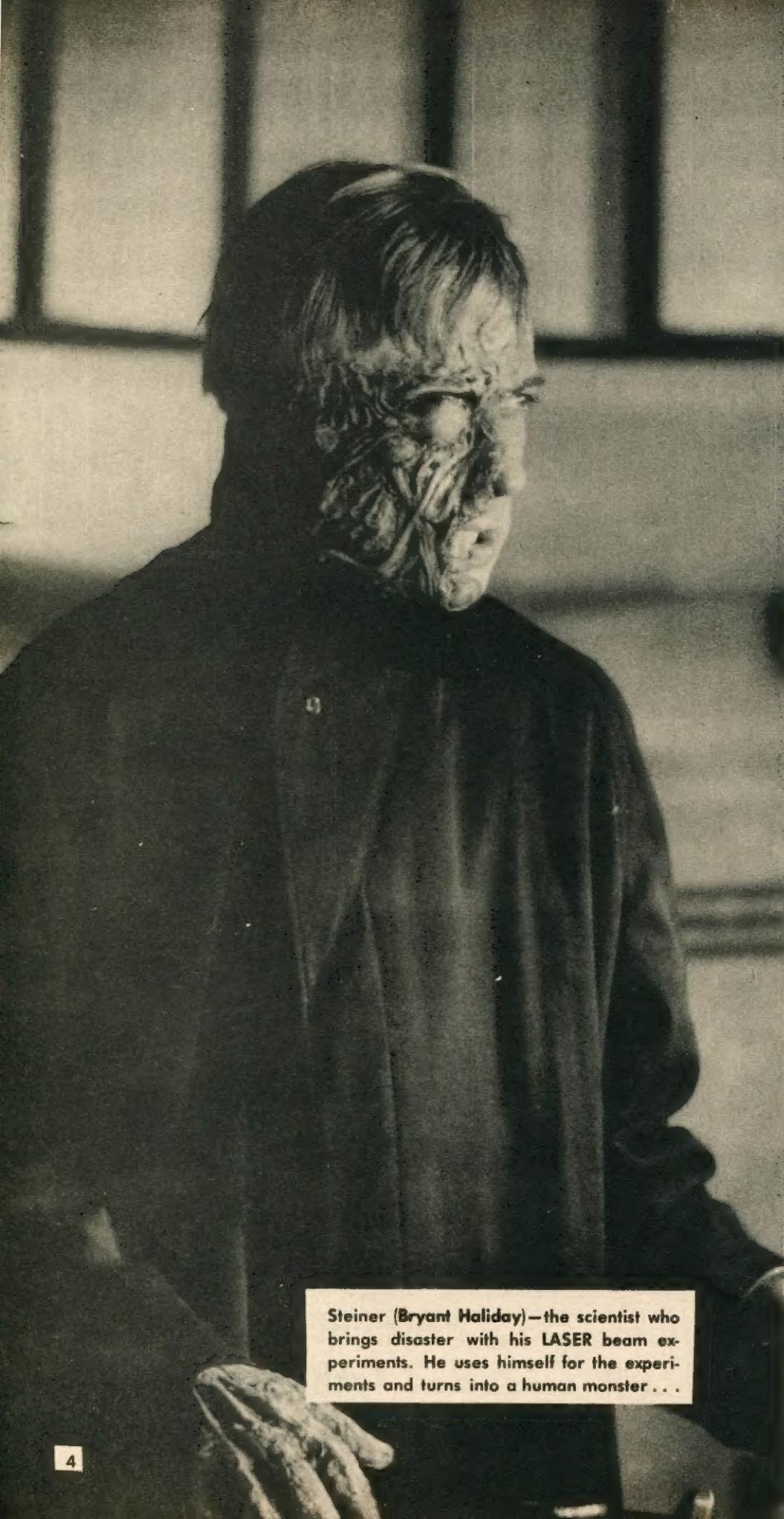
Sebricon for *Morianna*.

Seven Arts/Ringpress for *The Brides
of Fu Manchu*.

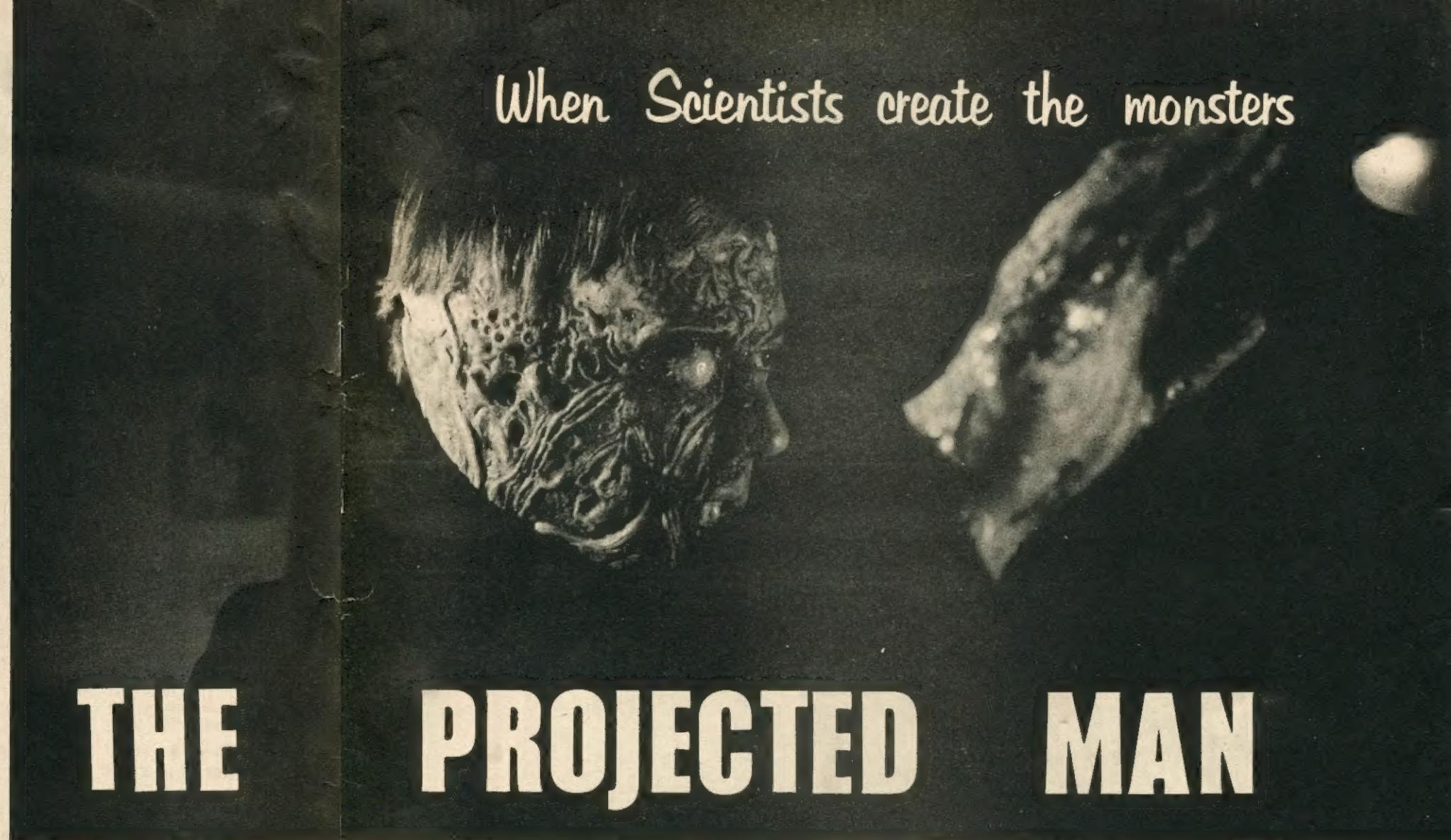
20th-Fox for *Daleks Invade Earth
2150 A.D.*

Universal for *Munster Go Home*.

Warner-Pathe for *The Mask*.



Steiner (Bryant Haliday)—the scientist who brings disaster with his LASER beam experiments. He uses himself for the experiments and turns into a human monster . . .



When Scientists create the monsters

THE PROJECTED MAN

Steiner . . . the Projected Man.

The Projected
on experiments
Research Foun
doned because
with them, one
ments can work.
pig. The result is

The film stars
Pat Hill and Ron
niscope, the film

Man concerns a team of scientists working with the LASER ray. When the director of the dation decides the experiments must be aban- they cannot afford the money to go further of the team resolves to prove that the experi- He decides to use himself as his own guinea that he becomes . . . the Projected Man.

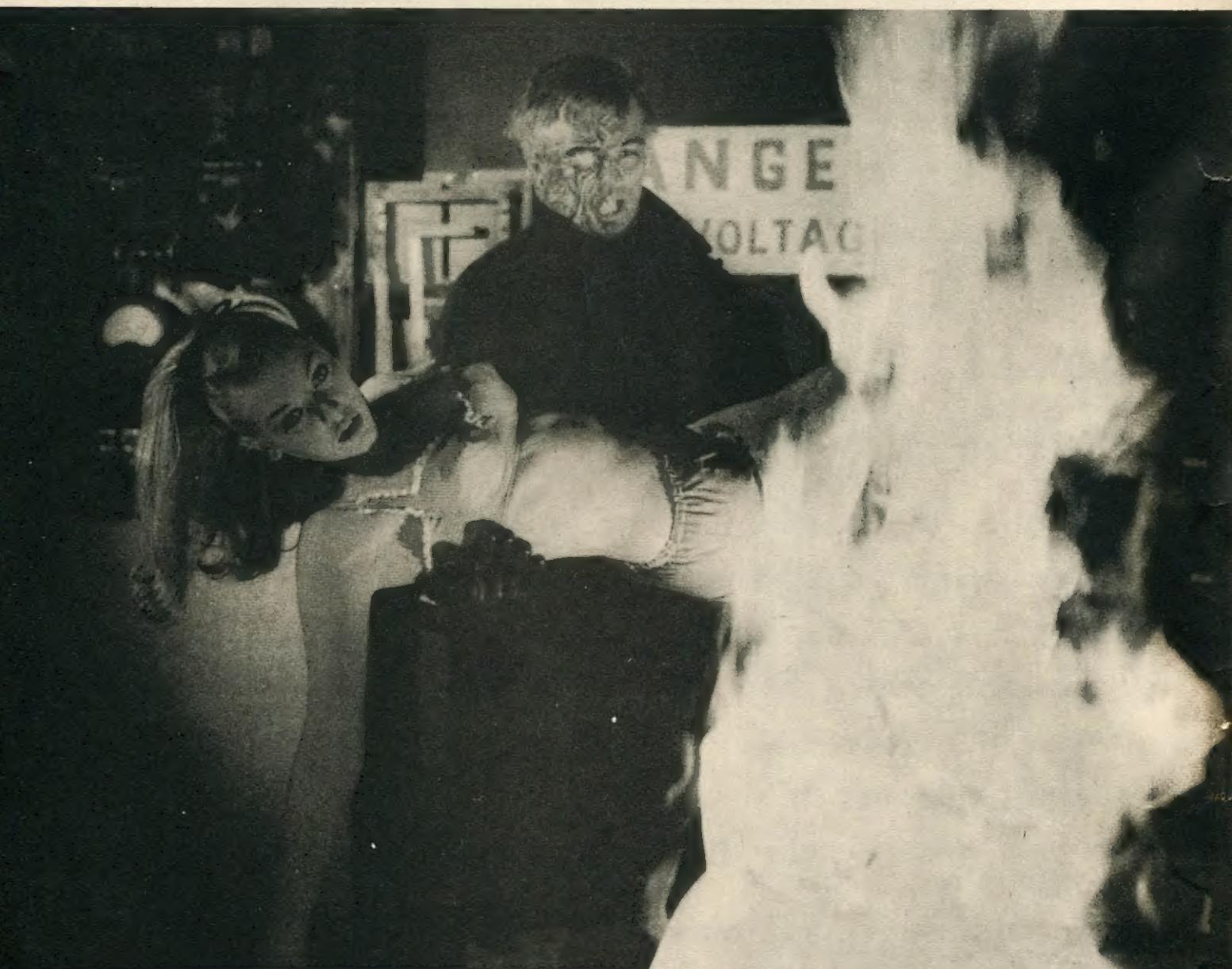
Bryant Haliday as Steiner, Mary Peach as ald Alden as Mitchell. Shot in color and Tech- was directed by Ian Curteis.



Sheila (Tracey Crisp) tries to aid Steiner, but his experiments bring disastrous results for both of them.

Sheila, menaced by the man she had tried to help—Steiner, who now no longer resembles a human person.

Sheila and Steiner face a fire which breaks out in his laboratory.







Dr. James Brown (Nick Adams) and his assistants examine the living hand left behind by the monster.

FRANKENSTEIN CONQUERS THE WORLD

**Baragon — the prehistoric
reptile that emerges from the
bowels of the earth to chal-
lenge Frankenstein.**

Nick Adams plays Dr. James Brown, a scientist who goes to Japan only to find himself tracking down a monster created by the atomic holocaust there. A malformed boy had been discovered in the ruins of Hiroshima, apparently unaffected by the radioactivity. They discover that in fact the boy possesses the image of Frankenstein. The boy grows at an alarming rate and is soon twelve feet tall. Afraid of what might happen he is chained up by the doctors and put in a warehouse. The young Frankenstein is incensed when he hears people talking about dismembering his body and he breaks loose . . . leaving a large living hand lying on the floor.

Frankenstein creates terror in the area, as he is now growing so fast and is nearly 60 feet tall. Bowen believes that although the giant Frankenstein is killing and eating livestock, he will not attack humans. But the humans *are* being terrified and attacked by a monster — only it is not Frankenstein, but a prehistoric monster which has emerged from the bowels of the earth . . . the Baragon. The Baragon attacks Bowen and his party, but they are saved by the arrival of Frankenstein. Now the battle of the giants begins . . .

**The mammoth Frankenstein
picks up one of Dr. Brown's
assistants as if he were a doll.**

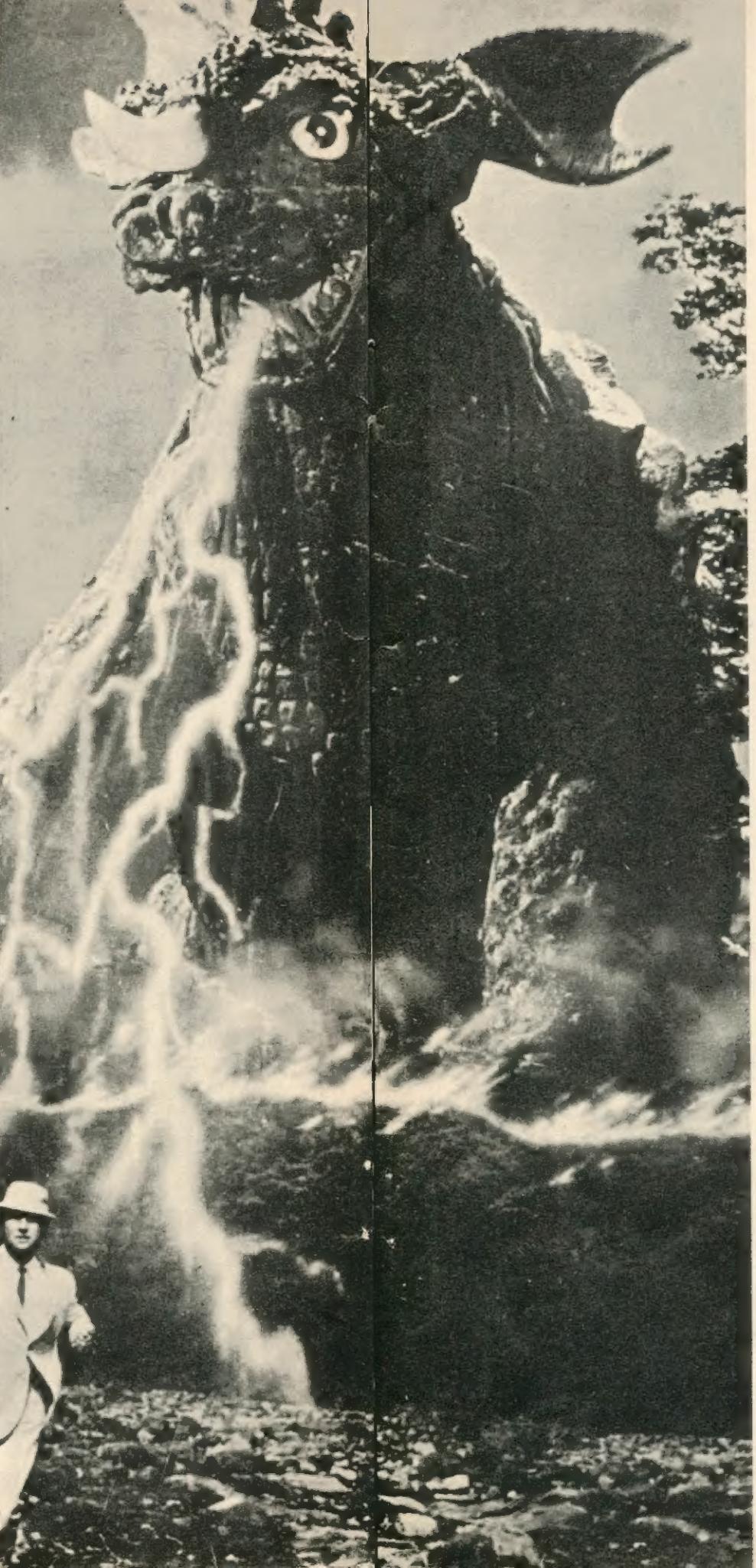




Frankenstein menaces one of the girls (Kumi Mizuno).



Dr. Brown attempts to rescue the girl from the monstrous creature.



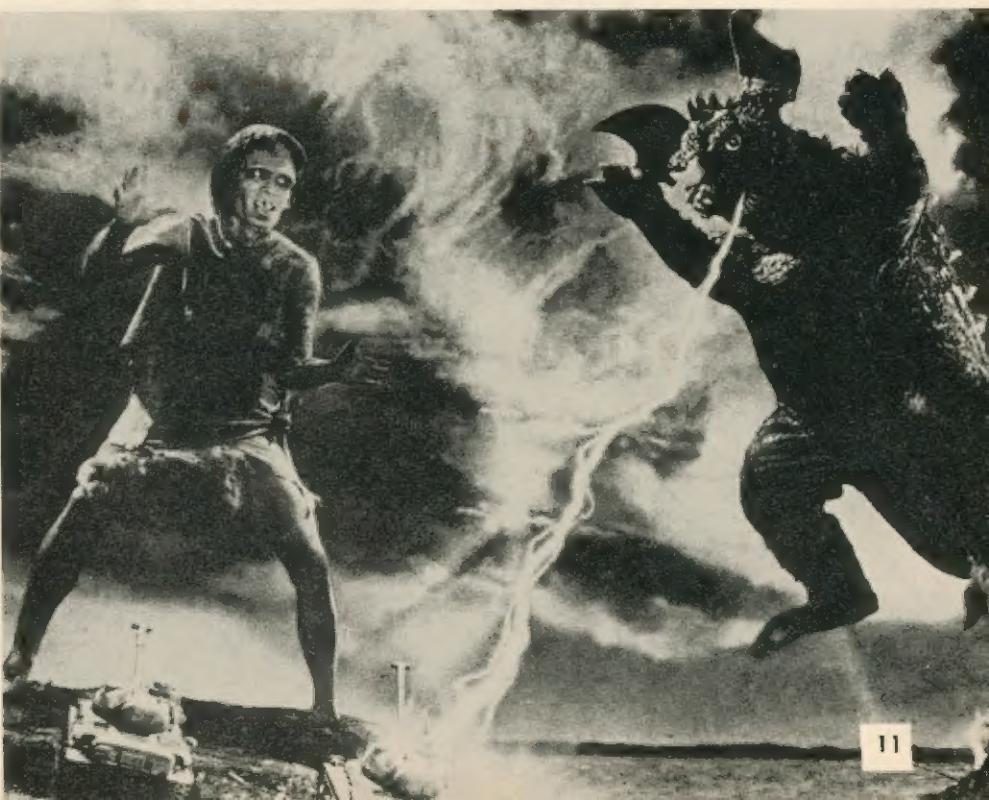
Dr. Brown and his assistants flee from the monstrous prehistoric reptile, Baragon.

Frankenstein conquers the world

And now the battle of the monsters . . .



Frankenstein and the Baragon engage in a fantastic death struggle.





The earth-shattering struggle between the giant Frankenstein and the prehistoric reptile.



12



13



THE MASK

A Nightmare Adventure into the Supernatural

Dr. Barnes (Paul Stevens), as the psychiatrist, confronted by the mask sent to him by one of his patients.



The Man (Rudy Linschoten)—the representation of Barnes in the nightmare sequences after Barnes had put on the mask.



A cinematic adventure into the supernatural, *The Mask* is about the effects of an ancient ritual mask on those who dare to wear it, with nightmare sequences filmed in a new depth-dimensional process. The cast includes Paul Stevens, Claudette Nevins, Bill Walker, Anne Collings, Martin Lavut, Norman Ettlinger and Rudy Linschoten.

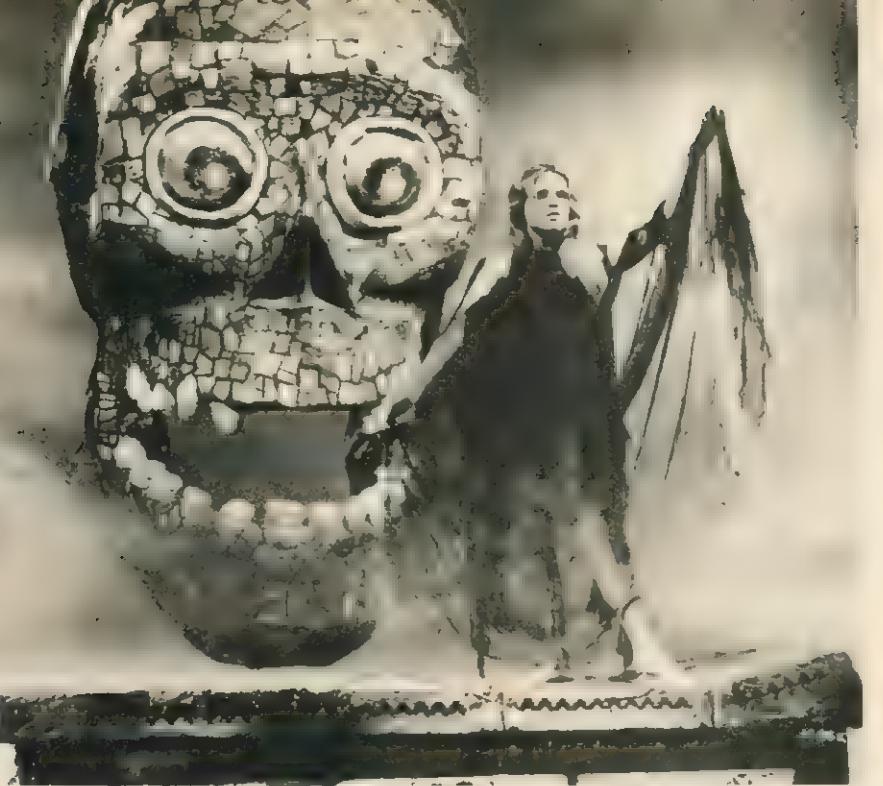
Jim Moran, the world traveler, appears in an introductory sequence of the film to show some unusual masks and idols he has collected during an around the world tour. The film begins with Radin (Martin Lavut), who believes that he has killed a girl while under the spell of a ritual mask, being interviewed by Dr. Barnes' secretary (Anne Collings). Shortly afterwards, he sends the mask to the psychiatrist and commits suicide. Dr. Barnes (Paul Stevens) then comes under the spell of the mask. He puts it on, and experiences terrifying hallucinations and feels murderous drives. One of the grotesque visions that he sees, is his secretary as a masked blonde fantasy-figure with a man (Rudy Linschoten) who represents Barnes. Barnes tries to kill his secretary, but she inflicts heavy gashes on his face. Barnes then strangles his old teacher Professor Quincy (Norman Ettlinger). Barnes had sought his help as he was being hunted by the police, because the mask is the property of a museum. He suffers more hallucinations, in which his secretary is placed on a sacrificial altar. His personality is so warped by the mask, that Barnes assaults his own sweetheart (Claudette Nevins). The police arrive in time to save her. Maybe, with time, Barnes can be helped back to normal living. He toyed with the mask and almost destroyed his own life, as well as becoming a murderer . . . would you dare to wear it?



THE MASK ITSELF dominates the lives of those who dare to wear it.

Anne Collings as Barnes' secretary who becomes the blonde in Barnes' nightmare.





And now, into the nightmare world itself . . .



The Man (Rudy Linschoten) . . .

. . . penetrates into the mask-inflicted hallucination world.





The masked blonde, Barnes' secretary, with the Man.



The shrouded figures, each representing the psychiatrist, stand before the secretary on the sacrificial altar.



The masked figures place the secretary on the altar.



Preparations for the sacrifice as the blonde is carried to the altar.





The Man destroys the figure.



The Man tries to bring the girl to life.



One of the shrouded figures with the girl.



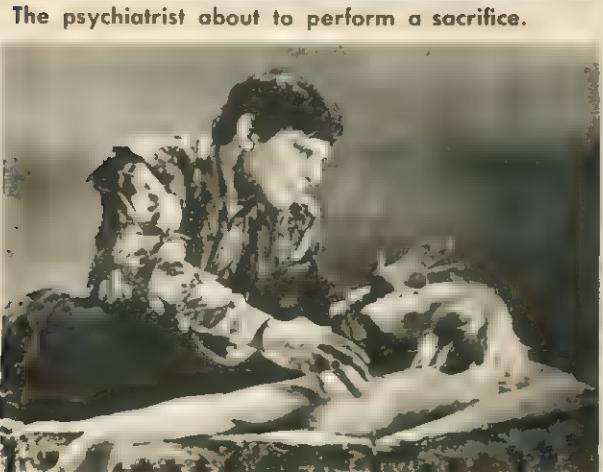
But the image changes to . . . a skeleton.



The psychiatrist about to perform a sacrifice.



Barnes stretched out on his own analyst's couch.



The Man finds the girl on the sacrificial altar.



Barnes is driven to an attempt to murder his own sweetheart.

In Shriek 3 you read of THE FACE OF FU MAN-CHU. Now we present you with a special preview of . . .

The first Fu Manchu story was written in 1911 by Sax Rohmer, pseudonym for Fleet Street journalist, Arthur Sarsfield Ward. During the period 1915 to 1935 four feature films were made, with Warner Oland and Boris Karloff both playing the Oriental plotter-of-evil. After World War Two, the Rohmer novels maintained considerable popularity, but no further films were made until, in 1963, producer Harry Alan Towers, acquired the rights to the Fu Manchu books and decided to revive the character, and to make *The Face of Fu Manchu* with Christopher Lee.

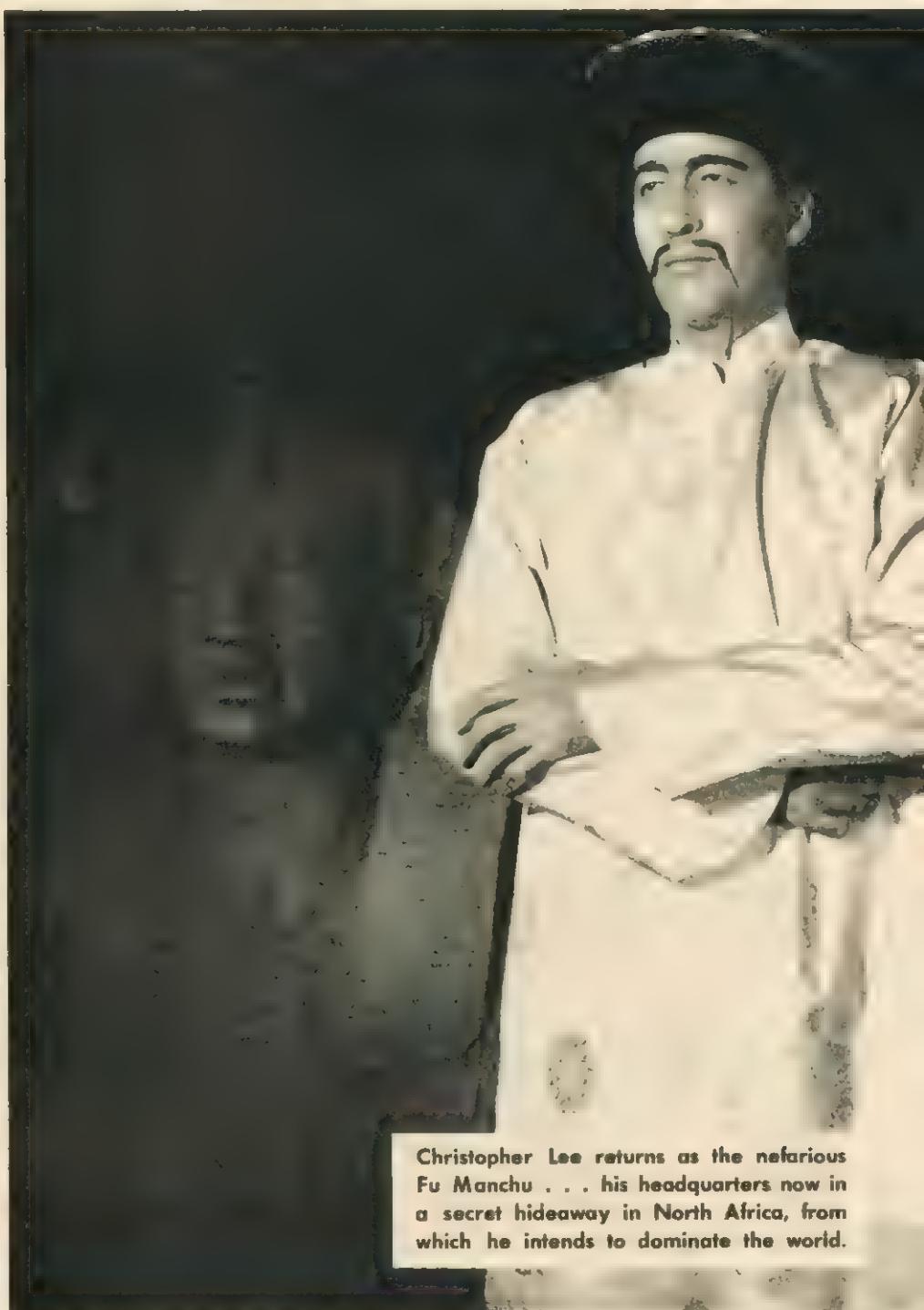
Christopher Lee again plays the nefarious Fu, with Tsai Chin as his evil-plotting daughter, Douglas Wilmer as Nayland Smith, and Howard Marion Crawford as Dr. Petrie.

Dr. Fu Manchu (Christopher Lee) holds twelve lovely young girls captive in his secret headquarters in North Africa. He has abducted them from various countries, in his plan for world domination, as each of the girls is a member of the family of some powerful political or industrial figure. Through their kidnapping, Fu Manchu intends to force their families to collaborate with him.

Marie Lentz (Marie Versini), a charming young student nurse, is working in London to be near Franz Baumer (Heinz Drache), who averts an attempt to kidnap her. Franz kills one of the Burmese dacoits who are among the assailants, and is indicted for manslaughter.

Nayland Smith (Douglas Wilmer), Fu Manchu's unyielding British antagonist, gets evidence from Dr. Petrie (Howard Marion Crawford) that Fu Manchu is behind the plot to kidnap Marie, and also behind the disappearance of the twelve girls from internationally prominent families. While Nayland Smith is visiting Marie in hospital, a second kidnap plot is foiled. Nikki (Harald Leipnitz), a young wealthy society friend of Marie,

THE BRIDES OF FU MANCHU



Christopher Lee returns as the nefarious Fu Manchu . . . his headquarters now in a secret hideaway in North Africa, from which he intends to dominate the world.

tries to throw suspicion on Baumer. Baumer succeeds in escaping from his cell and, trailing Marie to a play she is attending with Nikki, fights with her escort. Nayland Smith and the police arrive; Franz manages to escape, but in the confusion Marie has disappeared.

Otto Lentz (Joseph Furst), Marie's father, tells Nayland Smith that, as a top German industrialist, several attempts have been made to coerce him into becoming an agent of an allegedly all-powerful "man of mystery".

North Africa. The isolated Temple of Karna. Fu Manchu "welcomes"

Marie, then sends his daughter Lin Tang (Tsai Chin) back to Britain to find Marie's father. Surveying and questioning them, Fu Manchu feels, as he terrorizes the girls, that they will ensure the success of his diabolical plan.

Evidence is found that Nikki is working on behalf of Fu Manchu, while Franz confronts Jules Merlin (Rupert Davies), a leading French scientist, with the accusation that he is secretly aiding Fun Manchu. Merlin confesses that that is so, but claims that he was forced to become a member of "Wireless International"—the widely-dispersed group of involuntary

collaborators—for fear that his daughter, who is being held by Fu Manchu, will be killed.

The plans to be executed by Fu Manchu through his key figures around the world call for use of a new, fantastically powerful energy beam which will operate as a lethal ray. As a token of future impending destruction, a boat, the *Windsor Castle*, is vaporized on the Thames.

Franz, getting information from Merlin about Fu Manchu's secret hideout, impersonates Lentz, who is expected to visit Fu Manchu. Nayland Smith assists in the deception, along with Pierre (Roger Hanin) his French aide.

Merlin is told that it was his "receiving set" which brought about the boat horror. Nayland Smith feels certain that Fu Manchu's next target is the wiping out of a group of world figures attending an Arms Convention at St. Paul's, with the possibility that a large area of London may be destroyed. Nayland Smith follows Franz' trail.

Franz is unmasks by Fu Manchu, but before he can be captured and killed he is aided by one of Fu Manchu's servants. He is picked up in the desert by Nayland Smith. Franz says he must lead the rescue party to the hideout while there is still time.

Under Nayland Smith's leadership an attack on the Temple of Karna begins. Fu Manchu, caught off guard, rallies his men; but he has forgotten the potent 'fifth column' within his stronghold . . . the captive "brides". Led by Marie, they turn on him and barricade the doors, while admitting the attackers through a secret entrance.

Fu Manchu has already set the death ray apparatus on its incredible final course. There is only one way in which it can be diverted; it must be turned back on its tracks and forced to destroy itself, together with the Temple of Karna. Nayland Smith and his aides force the dacoits to help them do this, then let them flee with the "brides", not knowing if they can escape disaster themselves. In the meantime Fu Manchu has disappeared.

As the temple vanishes in a white cloud of smoke, Nayland Smith hears the voice of his old enemy coming to him across the desert. "The World shall hear from me again." Nayland Smith is sure that it will.



Fu Manchu gives orders for one of the girls to be placed over the pit.

Fu Manchu with one of the girls he uses in his plan.





The Bride of Fu Manchu

Fu Manchu supervises his own little "ritual".

One of the "brides" is carried forward on Fu Manchu's instructions.





A "bride" is about to be dropped into the pit; below, waiting for her is a sea of seething snakes. Merlin (Rupert Davies) is held by the Dacoit henchmen.



Merlin is pinned down by a knife held at his throat.



A "bride" wrestles with a snake in an attempt to save her life, but there are more behind her.



Victim suspended over the pit of snakes.

Franz (Heinz Dache) is captured by Fu Manchu.

One of the brides wrestles with her captor in a bid to escape.

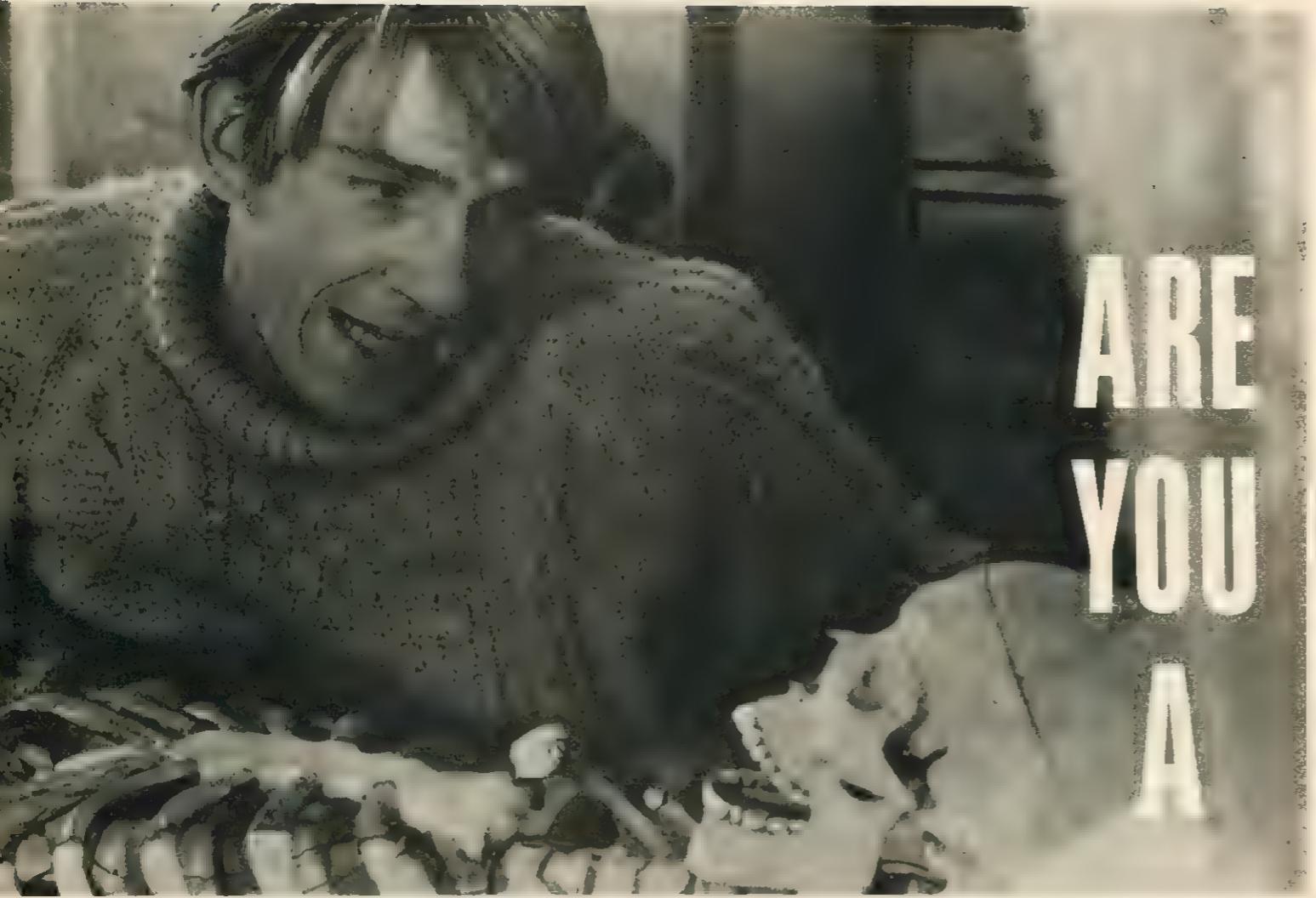


The tables turned, the girls overpower their Dacoit guards.



A free-for-all fight as girls and guards battle it out in Fu Man-chu's headquarters.





The perfect bedside companion, a good listener who won't argue back.

In *Morgan, A Suitable Case for Treatment* David Warner plays a young man who likes to live in a fantasy world: he has his own skeleton which he keeps in the bedroom and which he talks to; a stuffed gorilla which he carries around, and his own gorilla costume which he dons to go speeding round the neighborhood on his motor-bike. Thinking of buying yourself an offbeat present? Then consult Morgan.

Morgan visits Guy the Gorilla at the zoo. Now that's an idea . . .



Taking your own gorilla home is not really the accepted thing . . . a pair of dark glasses will help to disguise you. But there's still the problem of the landlady.



Getting your gorilla out of the house is not such an easy matter either. Maybe a parachute next time would help.

SUITABLE CASE FOR TREATMENT?



Of course, the best way to flatter your hero is to emulate him.



Gorilla skins are good for wet weather, too.



A quick flip round the block on one's motor-bike is always good for the ego.

Just hope to hope there are sensitive apes around.



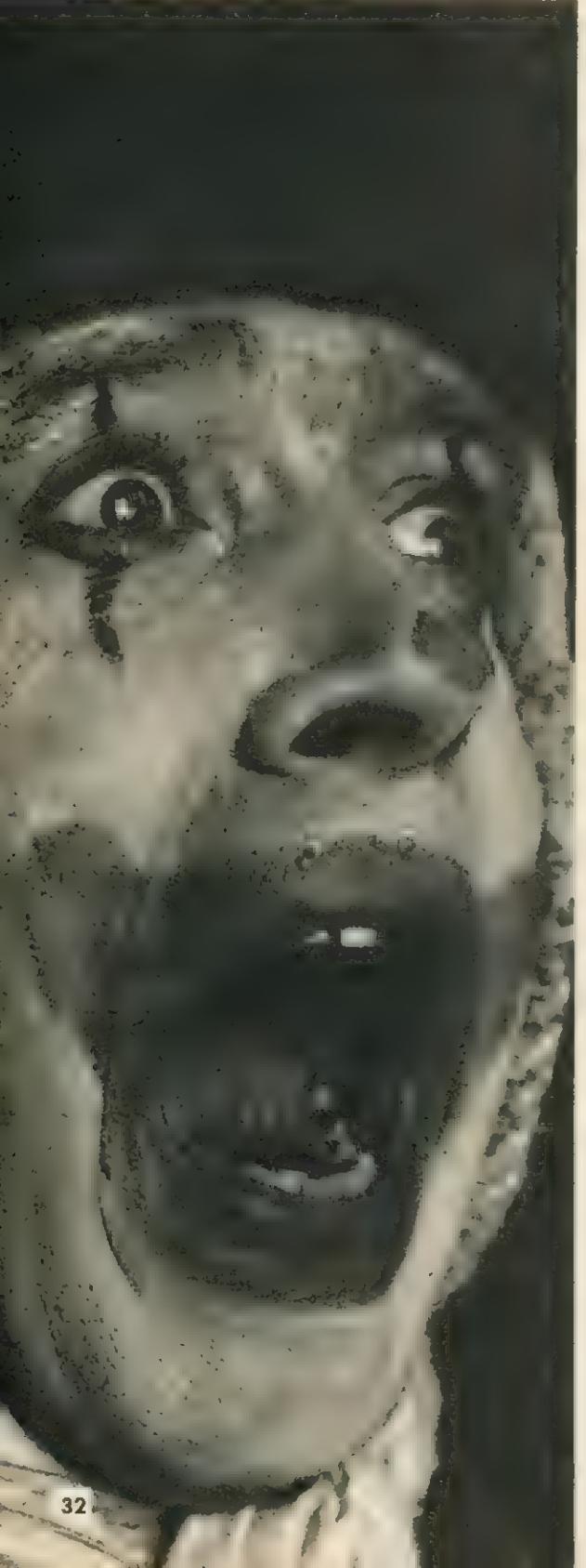
Ah well, another hard day's pleasure comes to an end.



SHRIEK!

A MONSTER GALLERY

Freddy Jones in THE ASSASSINATION AND PERSECUTION OF MARAT, to be seen later this year.



Freda Jackson turned into a monster in THE HOUSE AT THE END OF THE WORLD.

Boris Karloff, taken over by atomic rays, turns into a monster in THE HOUSE AT THE END OF THE WORLD.



James Cagney re-creates Lon Chaney's playing of the Hunchback of Notre Dame in MAN OF A THOUSAND FACES.

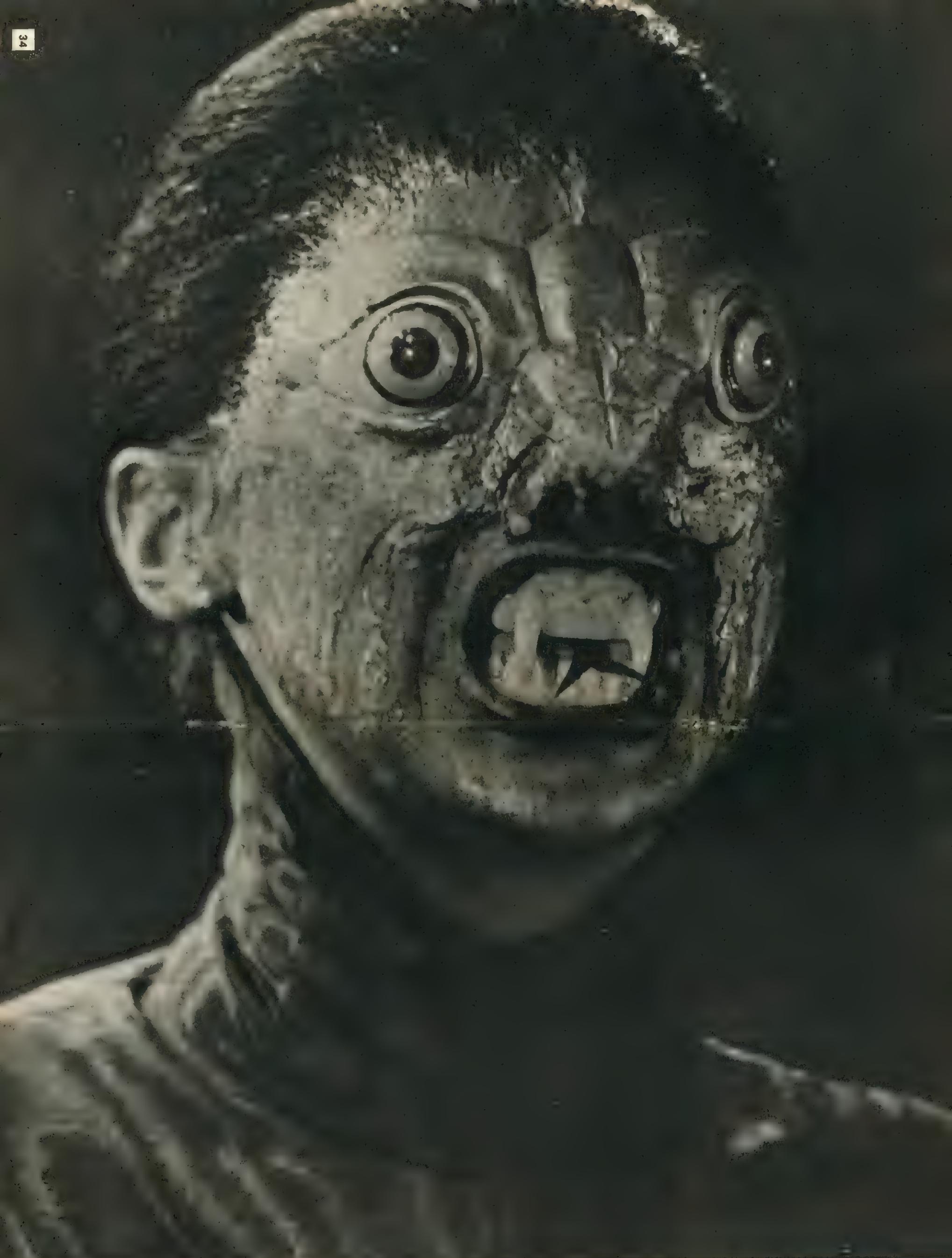


The Cyclops of a recent Italian spectacular movie, I TITANI.



The monstrous ape on the prowl from Black Zoo.

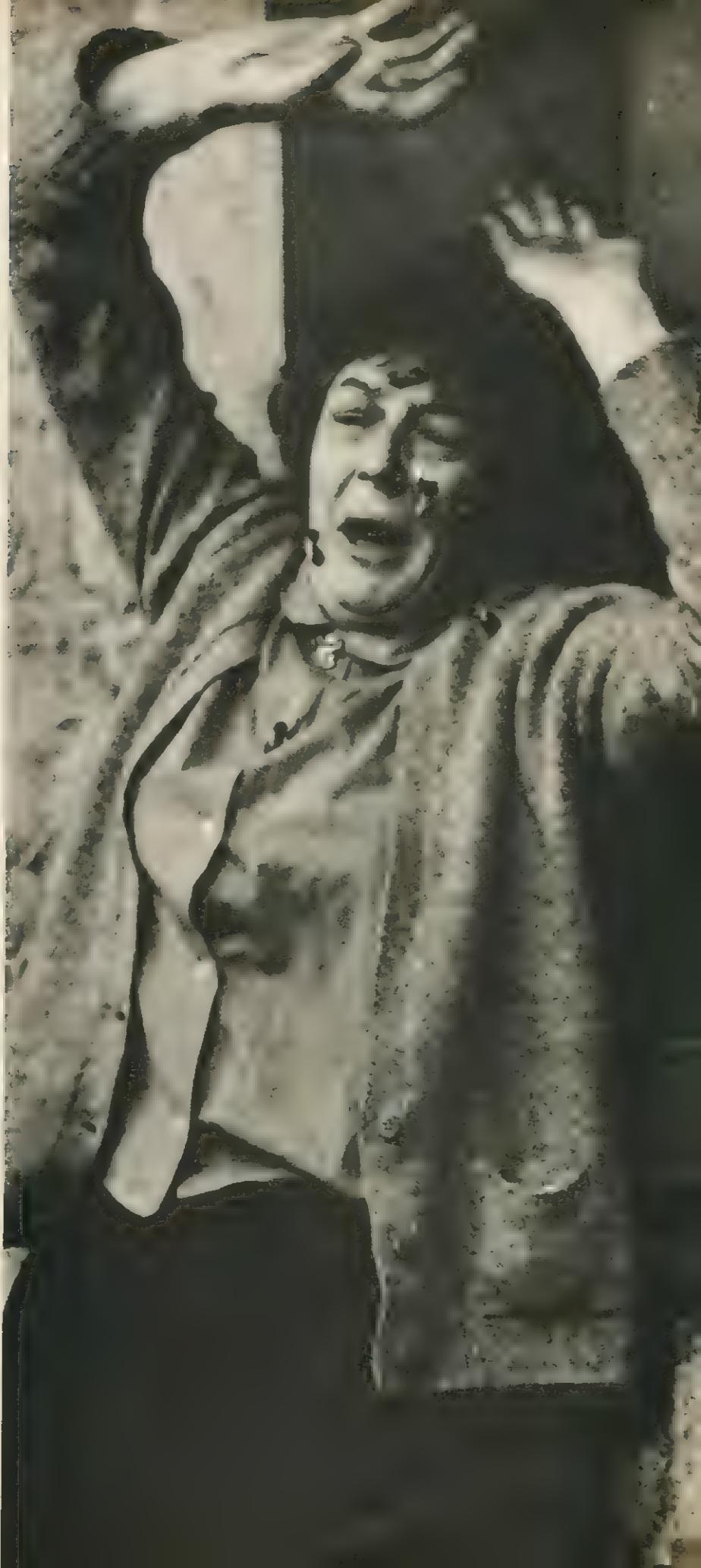




A charming close up of the snake woman from Hammer's *The Reptile*, which was previewed in the last issue of *Shriek*.

*Could you survive
the attack of*

**THE
DEADLY
BEEES**



Vicky Robbins (Suzanna Leigh), a pop singer, takes a holiday after suffering from a breakdown and visits a farm on Sea Gull Island, a pleasant "old world" place where she feels she can relax, though her greeting by Mr. and Mrs. Hargrove, (Guy Doleman and Catherine Finn), the owners of the farm, is not a particularly warm one. Hargrove is a sparetime bee-keeper, as is his neighbor Manfred (Frank Finlay) who irritates Hargrove by letting his bees swarm on the latter's property.

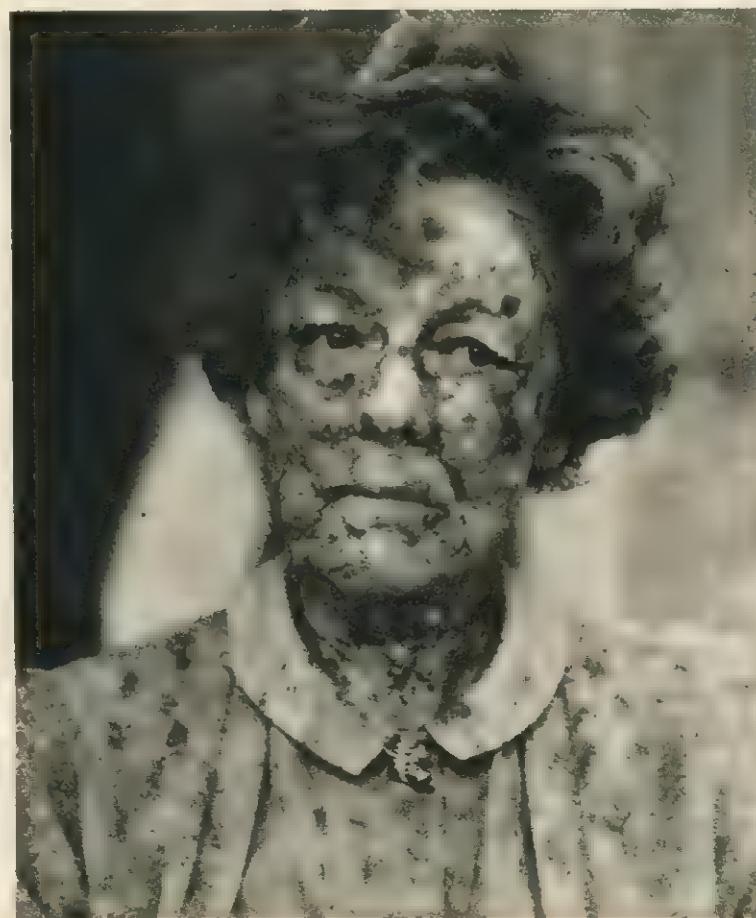
Vicky is puzzled by Hargrove's activities during her first night on the farm when, after being awakened by the sound of a horse, she sees Hargrove returning to the house from the stable. At breakfast next day, she is unable to glean any information from Mrs. Hargrove about her husband.

Vicky visits the stables and is puzzled to find recent welts on the flanks of the horse. Hargrove is annoyed at her intrusion and tells her that they were made by the vet giving the horse injections. Vicky becomes friendly with Manfred, who is also suspicious of Hargrove's activities.

Manfred shows Vicky two bees, one much bigger than the other, telling her that the large one, which belongs to Hargrove, will attack to order. Manfred further suggests that maybe Hargrove intends to use this new "weapon" against human beings . . . but he needs more evidence before he can go to the police, and he asks Vicky's aid to see if she can find any incriminating documents in the Hargrove farm.

When Vicky returns to the farm she finds that Hargrove is now much more pleasant and charming toward her, but Mrs. Hargrove is stricken with grief when she finds out that her pet dog has been stung to death by bees, and she tries to set fire to her husband's hives. Hargrove restrains her. Then, some time later, Vicky discovers Mrs. Hargrove lying dead, her face horribly distorted by bee stings.

There is an inquest at which Hargrove denies that his bees were responsible. Vicky herself has a narrow escape from a bee attack, and seeks refuge in Manfred's cottage. There she



finds a book on bee-keeping written by Manfred himself . . . Manfred is an expert on bees. Who is responsible for the attacks? Hargrove? Manfred? Or is it someone else?

• • • • •



A victim of the attack of the deadly bees . . . bees which can be made to attack humans on order . . . mutilate and kill.



CARRY ON SCREAMING

Doris (Angela Douglas) is just about to be kidnapped in Hocombe Woods by Odbodd (Tom Clegg).



An eerie wood in a bleak stretch of countryside. Dark clouds scud across the moon. The wind moans, an owl hoots, a hound howls and in the midst of this we hear a blood-curdling scream . . . feminine and full throated.

The scream is traced to a courting couple, Doris Mann (Angela Douglas) and Albert Potter (Jim Dale). Doris has been disturbed by a sinister THING in the undergrowth. Albert goes to investigate.

Dan Dann (Charles Hawtrey) goes to attend to a customer . . . and is faced with a monster.



While he is away the THING, its name is Odbodd (Tom Clegg) pounces on Doris and carries her off, but in the struggle it has left behind an inhuman . . . finger.

Albert enlists the aid of the police, rousing Detective Sergeant Sidney Bung (Harry H. Corbett) from his bed and rounding up Detective Constable Slobotham (Peter Butterworth). The two officers return with Albert to the scene of the abduction, where Slobotham has a terrifying encounter with Odbodd, searching for its missing finger. Slobotham quickly rejoins the others.

Investigations lead the party to the Bide-a-Wee Rest Home, a forbidding country house, inhabited by Doctor Watt (Kenneth Williams), his sister Virula (Fenella Fielding), the butler Sockett (Bernard Bresslaw) and . . . Odbodd. It also has, for sideline, a few seething vats and bubbling cauldrons. The trio is terrified by these apparitions and flee . . . not knowing that poor Doris is in the cellar in the process of being petrified—literally.

Albert receives a letter from Dan Dann (Sydney Bromley) telling him to meet him as he can throw some light onto this mystery. Albert contacts Bung, and together with Slobotham they go to interview Dan. They are closely followed by the Doctor, Virula, and Odbodd. They learn that the attendant used to be a gardener at Bide-a-Wee, but before he is able to pass on any information he is disposed of by Odbodd—drowned in the very place on which he had lavished his professional pride.



Another kidnapped girl is prepared for vitrifying by Doctor Watt (Kenneth Williams), his sister Virula (Fenella Fielding) and Odbodd.



Odbodd, having lost one finger in a struggle, has a new one regenerated by Doctor Watt and Virula.



Emily (Joan Sims) is kidnapped by Odbodd Jr. (Billy Cornelius).



Det. Con Slobotham (Peter Butterworth), disguised as a woman to act as a decoy for the kidnappers, screams for help on the approach of Odbodd.

Also engaged in the investigations is Dr. Fettle (Jon Pertwee) of the forensic laboratory, who is trying to solve the clue of the severed finger. By some mysterious means he regenerates the digit into a full size replica of Odbodd and is destroyed in the process. Now we have a second THING . . . Odbodd Junior (Billy Cornelius).

Doris by now is fully vitrified and ready for delivery to Bourne & Jones, the high class milliners, as a shop window dummy! Bung plucks up sufficient courage to return to the sinister house regarding the untimely demise of its ex-gardener. He encounters Virula and succumbs to her almost fatal fascination with no questions asked . . .

Albert sadly returns to his job as the local window cleaner. While cleaning the window of Bourne & Jones he is horrified to discover "Doris" being undressed in the window by Vivian (Michael Ward). He starts a fight with Vivian, and Bung and Slobotham are called into action again.

Enquiries lead Bung to Bide-a-Wee again. Unaware that beneath his feet yet another girl (Sally Douglas) is being petrified, he alarms Virula into precipitate action. She gives him a potion which transforms him into a raging beast and sends him off with Sockett to retrieve "Doris" from the shop window.



Next day Bung finds himself being called in to investigate his own crime of breaking and entering. Albert is the suspect, is apprehended, but released when he provides proof that he was nowhere near the scene of the crime. Bung has one of his rare flashes of inspiration. He gets Slobotham to act as a decoy in female clothes. With the co-operation of Mr. Jones (Frank Thornton) of Bourne & Jones, Slobotham is attired for the role and he and Bung leave for the clearing in the woods to masquerade as a courting couple. But unfortunately for Bung, and ultimately herself, his long-

Bung (Harry H. Corbett) has barricaded the door to keep the monsters out. Odbodd and Odbodd Jr. gain entry by another way and terrify Bung's assistant.

Carry On Screaming ...

suffering wife Emily (Joan Sims) has decided to follow him, prompted by the gossip of a neighbor. In the resulting chaos Emily and Slobotham are abducted by Odbodd and Odbodd Jr., and prepared for the petrifying process. In his search for Doris, Albert together with Bung are incarcerated in Bide-a-Wee by Virula.

Now, under the one ominous roof we have on the one side—Doctor Watt, Virula, two Odbodds, Sockett, a dirty great snake, and an Egyptian mummy. On the other—the terrified Bung, the horrified Albert, the stupefied Slobotham, the vitrified Doris and the petrified Emily.

Let us now draw a veil over the subsequent happenings . . . avert your eyes from all the murder and mayhem. Turn a deaf ear to the horrible noises which accompany them. Keep a stiff upper lip and stifle your cries of anguish—until, that is, you can go and see what happens in the clash of ghouls and goons at Bide-a-Wee . . .



Bung listens to instructions from Virula to perform a robbery.



Doctor Watt to his horror and amazement succeeds in bringing an Egyptian mummy Rubbatifi (Dennis Balce) back to life.



Bung's restless slumbers are disturbed by a python crawling into his bed.

A mysterious religious sect . . .

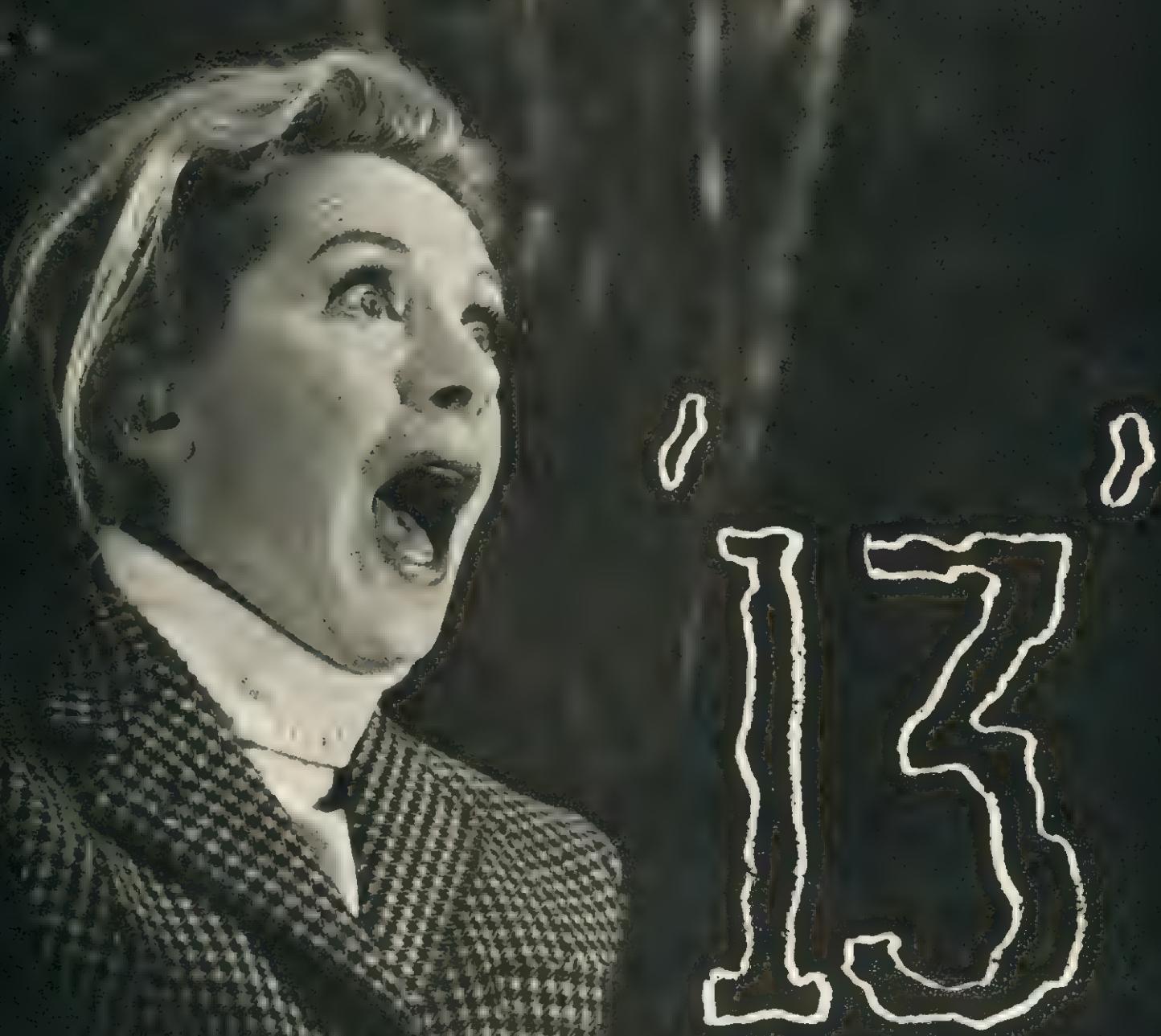
Pagan beliefs . . .

The ritual sacrifice of human beings . . .

**This is a story, not of the past, but
of TODAY!**

[A scene from the film showing a hooded figure in a dark castle.]

*...ather the Black Knight is replaced by a hooded man
when he tries to solve the sinister mystery of Bellad
castle.*



British title: (The Eye of the Devil)



Odile (Sharon Tate), who makes no pretence of her hostility toward Catherine, brings in a dead bird, killed by an arrow from her brother's bow.

Philippe de Montfaucon, Marquis de Bellac (David Niven) is a man who likes a carefree life; but now shadows have clouded this over, for he is told that for the third year in succession his family vineyards have failed. Despite the efforts of experts from all over France, the use of modern techniques, the vines are again barren. The peasants on his estate look on this third failure as a disaster. Philippe realizes that he must leave Paris and return to his ancestral home, as his father and grandfather did. He leaves his wife Catherine (Deborah Kerr) and children in Paris when he returns.

His return to Bellac curiously seems to arouse no excitement among the local people, or from the priest, Pere Dominic (Donald Pleasence); it was just as though they had expected him to return.

His wife is not content to be left behind in Paris, so she follows him to Bellac where she meets the Countess Estelle (Flora Robson), Philippe's aunt, a strange, withdrawn woman who lives a sheltered life in a distant wing of Bellac castle.

Catherine also meets Christian De Caray (David Hemmings) and his sister Odile (Sharon Tate) who make no pretence of their hostility towards Catherine.

Catherine is told that Philippe has gone to a nearby town and is not expected back until late in the day; but when she takes a walk through the corridors of the old castle, she sees her husband together with twelve men, dressed in strange ceremonial robes, seated in a vaulted stone room engaged in a mystic ritual ceremony.

Although baffled and a little frightened by what she has seen, Catherine does not mention what she has seen when she meets her husband later. Philippe is showing signs of strain, and Catherine insists that he be examined by Dr. Monnet (Richard Hurndon). But the doctor assures Catherine that her husband is in good health, and is just suffering from a



Philippe attacks Odile with a whip when she interferes too much in his affairs.

nervous strain caused by the failure of the crops. This he says is only natural, since the peasants of the area depend for their livelihood on the success of the vineyards. Catherine telephones a lawyer friend in Paris, Jean-Claude Ibert (Edward Mulhare) and asks him to come to Bellac and help her solve this mystery.

Together they visit the Countess Estelle. The old lady won't give them any information, and only says that they should leave Bellac with the children as soon as they can. She refuses to explain why.

Catherine finds that her husband is becoming detached from her, and she relies more and more on Ibert, who, meanwhile, has discovered from records kept at the castle that thirty-two heads of the Montfaucon family have met mysterious deaths. When Philippe intimates that he is facing death, Catherine decides that the time has come for her to take some action.

Catherine rides to the grave of Philippe's grandfather, deep in the woods near Bellac. At the grave she finds a carving of thirteen hooded dancers engraved on the tomb. Suddenly, a group of men leap from the surrounding bushes and only the timely arrival of Philippe saves her.



Odile takes the sacrificial bird to the altar while the hooded men wait in the background.



Catherine comes across a skull staked to a tree by an arrow when she goes to visit the grave of Philippe's grandfather.

The next day, the villagers prepare for their festival of the "Thirteen Days". When Catherine sees that the sinister thirteen men are to take part in the festival, she pleads with her husband to tell her what it is all about. But all he will tell her is that one day she will understand.

Catherine, in desperation goes again to the Countess Estelle, and begs for her help. The Countess agrees and tells her that Philippe's father did not die as reported in a drowning accident; he is still alive, in the castle, and she should see him. Catherine finds Philippe's father, now a ruin of a man with a haunted face, in a tiny cloister in a disused part of the castle. The man reveals part of the mystery to her.

The ritual of the thirteen hooded dancers is older than Christianity. For the past thousand years—ever since the Montfaucon family has been in Bellac—the strange cult has demanded that the head of the family must be sacrificed whenever the vines fail. There has to be blood for the earth, so that the rebirth of the crops is not hindered.

In horror, Catherine realizes that her husband has accepted this practice and is preparing himself for the sacrifice. She goes to the police to ask them to intervene, but finds that Pere Dominic and a servant are waiting for her. They take her back to Bellac. As she arrives, she sees Philippe about to leave with twelve other men. Philippe tells his wife, who is now distraught, that he is dying for what he believes in . . . his people, and his inheritance. The thirteen men ride away. As they clatter through the village, the peasants watch in silence, doffing their caps with respect as their master passes by.

When the horsemen return, they bear the body of Philippe through the vineyards, his blood dripping slowly onto the shrivelled leaves of the vine.

Catherine leaves Bellac next day with her children, vowing never to return. But as their car pulls away from the castle, her son Jacques, the new Marquis de Bellac exchanges a significant glance with Pere Dominic, who nods slowly.

The tradition, he knows, must carry on.



The mystic ceremonial ceremony with the thirteen hooded men.



Catherine is surrounded by the hooded men while out in the woods.

Directed by J. Lee Thompson, based on the novel *Day of the Arrow* by Robin Estridge. It stars David Niven as the French nobleman whose life is demanded as a ritual sacrifice, Deborah Kerr as his wife, Sharon Tate as the hostile Odile, and the brilliant young British actor, David Hemmings, as the assassin.



Philippe (David Niven) followed by the assassin, Christian De Coray (David Hemmings), rides silently from the castle courtyard to carry out the terrible sacrifice demanded by family tradition.

A Horror Thriller from Sweden . . .

MORIANNA

Directed by Arne Mattson.

Written by Arne Mattson and Per Wahloo,
adapted from the novel by Jan Ekström.

An unrecognizable male figure prowls in the darkness around the house of Verner Wade (Anders Henriksson). Ascending a ladder propped against the house, he peers through a window and sees Jonas and Monica on a divan. The prowler continues up to the third floor and in Wade's bed he sees the naked body of Rita, (Lotte Tarp) the maid of the household. She is covered at all vital spots with paper money. Looking at her lustfully is Wade himself. He has a fistful of bills in his hand, and the naked young girl rises out of bed to kiss him.

Although Jonas (Valter Norman) hears the prowler descending the ladder, the man disappears into the darkness before he can be recognized.



Verner Wade (Anders Henriksson) finds Rita (Lotte Tarp) taking a shower. Someone steps out behind him and hits him on the head.

At breakfast the next morning, Vade orders Jonas to remove the ladder. He also makes a date for lunch with his daughter, Monica (Ella Henriksson). After Vade has left for work, Boris claims that he has heard voices predicting the old man's death.

At the office Vade accuses his brother-in-law, Bengt (Ove Tjernberg) of embezzlement, and threatens to turn him in after the accountants have gone through the books. Before he leaves, the worried Bengt exchanges a few whispered words with Vade's secretary, Miss Nilsson (Elisabet Oden).

In the Vade home, the waiter, Valter, (Tor Isedal) importunes Rita to give him a key which she has in her possession. Anna, Vade's youngish wife, who is in her forties, maturely beautiful, very much regrets her marriage to the old man (Vade himself is 80 years old; although a millionaire he is inhuman, evil, profligate, hated and feared by his family). Anna meets her lover, Ragnar (Erik Hell) in a restaurant. She does not want her husband to live to his 80th birthday which is on the following day.

Vade has lunch with his daughter, during which time he announces his plan to donate his entire fortune to charity on his birthday, which would leave the family penniless. He offers one of his properties to Monica if she will break with Jonas. Monica states her intention to stop him at all costs, claiming that an heir must have certain rights. But he tells her that she is no heir of his—she is not even his daughter.

Vade receives a phone call from a woman. Just before he leaves the office, the phone rings again. He answers, and then tells his secretary that he has had a call from "Death".

In a service station, Ragnar steps out of a phone booth and returns to his auto, in which Anna is sitting.

On his way to the office, Vade runs into Inspector Durell, who he does not know, and beats the latter to a taxi. In passing, he mentions his strange phone call.

Bengt and Agda meet and see that there is no way of their predicament being avoided unless some miracle happens before the three o'clock meeting with the accountants.

Vade arrives at an apartment in a

condemned building. After ringing several times he tries the door, finds it open, and enters. It is evident to him that he is in Ragnar and Anna's love nest; his wife's photograph stands near the bed. He hears noises in the bathroom, opens the door and finds Rita taking a shower. As he recognizes her and steps toward her, someone sneaks out of the closet and hits him on the head. Bloodied, he sinks to the floor.

Ragnar and Anna have just finished making love in the small flat. Unknown to them, Vade has recovered consciousness in the closet and hears every word they say.

Durell goes to Vade's office to investigate the latter's disappearance. Bengt enters, introduces himself, and exchanges a few words with the Inspector, who forms quite a bad impression of him.

In the local inn, Jonas and Monica are being served by Valter. Boris blithely enters with the news of Vade's disappearance, and offers to join them in a common alibi.

Durell inspects the love nest and finds blood in the bathroom and on the floor of the closet.

Durell then shows up near the inn. Anna is there and he introduces himself to her. It is Valborg Eve (a Swedish holiday) and the people are celebrating in and around the inn. There is a ceremonial bonfire, into which Lisa tosses her ill-fated ragdoll.

Rita leaves the party and walks in the wood. As she sits in the gaxebo near the inn, she hears a noise, turns, and sees Vade, bloody and bruised; emerge from the darkness like an avenging ghost. She is paralysed with terror. Vade enters his house, and goes to his wife's bedroom.

Inside the inn, Durell meets Boris, and, not knowing of Vade's reappearance, arrests Valter on suspicion because of a monogrammed cigarette-case which he has found in the love nest. The case bears the initials. Aware that Vade does not smoke, Durell assumes that it belongs to Valter Vellin.

In the house, Anna prepares a bath for her husband. Vade discloses his knowledge of her illicit relationship with Ragnar, and tells her of her brother-in-law's crime. Meanwhile, an unrecognized figure listens at the bath-

room door.

Rita sneaks into Vade's bedroom and tries to steal his wallet from his clothes. Boris discovers her, and drags her to his room. She resists at first, but then removes her clothing and they begin to make love on the bed. Vade hears the noise and walks in on them. He promises to drive Boris from the house.

Later that night Lisa is lurking inquisitively in the hall, hiding and climbing the stairs.

Vade hears a noise, comes into the hall and shouts for silence.

An unrecognized, unseen (by Vade) figure sneaks into his room while he is in the hall.

Vade returns to his room and locks the door.

Lisa listens at the door to Vade's room.

Inside his bedroom, Vade senses the presence of someone else. He goes to the curtains, and is about to tear them open, when a hand holding a pair of shears suddenly emerges and stabs him in the heart. He falls against a mirror, mortally wounded, and dies.

The next morning the family has gathered around the table for the birthday breakfast, when Anna comes down to tell them that Vade has disappeared again.

Durell arrives while they are having breakfast. He asks permission to inspect the house, and led by Lisa, he begins to look around. In the hall outside Vade's bedroom he finds a pair of eyeglasses. Anna claims they are her husband's second pair. Durell questions Anna briefly.

Durell then goes next door to question Ragnar. In the course of this interview, Anna suddenly arrives and makes an open admission of their affair together.

Acting on a hunch, Durell goes to Vade's office again. Standing outside the office he hears voices, which he realizes are coming from a tape recorder. On the tape, Vade is forcing Bengt to admit his guilt in having embezzled company funds. Bengt and Durell quarrel, but the latter takes possession of the incriminating tape.

That evening the family has gathered for Vade's birthday-dinner, despite the absence of the guest of honor. Ragnar is urged to make a



Another victim, or just a playful surprise?

speech, and Boris heckles him with insinuations about his liaison with Anna. After the speech is given, Boris hints that "Uncle Verner" is somewhere nearby.

After dinner, Rita is returning the china to the dining room. As she turns on the light she suddenly screams, drops the heavy tray, and faints. The body of Vade sits in what was his favorite chair.

The men of the family, including Ragnar, stuff the body in a large

sack and weight it down with stones.

Agda, on the verge of mental collapse, confesses the murder of Vade to her husband.

They all decide to keep the secret within the family, but someone suddenly realizes that Rita knows too much.

The men take Vade's body out to the boat, and in the middle of the bay dump the sack overboard.

Durell, still suspicious, discovers the men returning from their "Moon-

light stroll".

Agda emerges from Rita's room. She has a glass in her hand and takes it to be washed.

When the men return, Agda tells them that she has poisoned Rita with an overdose of sleeping-pills.

Durell calls for the last time at the house. Anna, knowing that it is useless to conceal the facts any longer, asks him to come in.

"I believe we have something to tell you."



Morianna

Vade senses the presence of someone in his bedroom. He goes to the curtains and is about to pull them open when a hand appears holding a pair of shears.



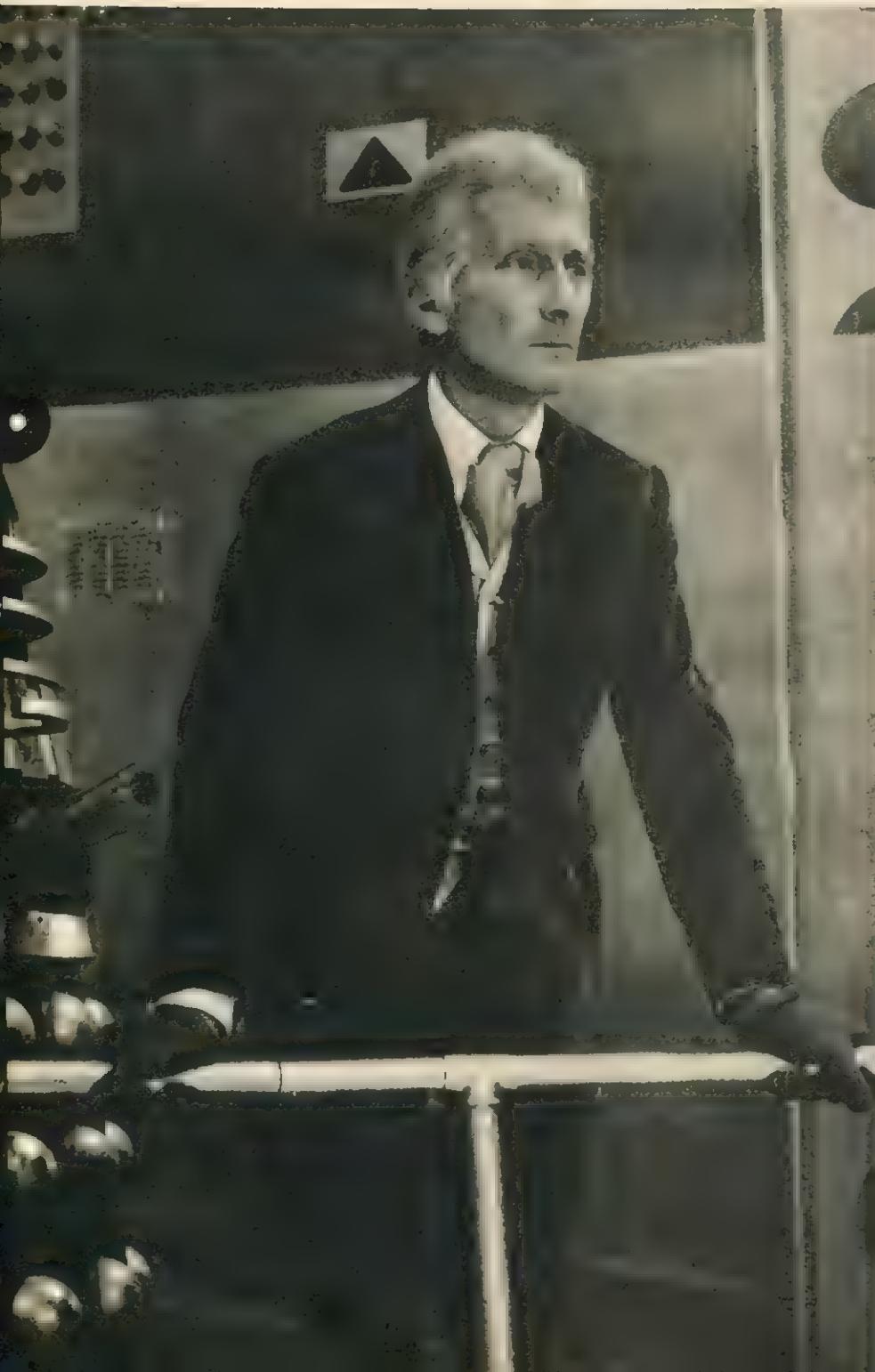
The hand lunges the shears into Vade's heart.



Vade falls back, mortally wounded, collapses on the floor and dies.

DALEKS

Invade Earth, 2150 A.D.



In Tardis, his time and space machine, Dr. Who (Peter Cushing) is transported into the future. With him are his grand-daughter Susan (Roberta Tovey), his niece Louise (Jill Curzon) and Tom (Bernard Cribbins) a passing policeman who stumbled into the machine when the controls were already set. They arrive on Earth, 2150 AD. Eerie and sinister, the planet has been subjected to a ferocious attack. Bombarded by meteorites, subjected to cosmic rays, its cities have been smashed, and whole continents of people wiped out. Human beings have been turned into living dead men—Robomen—able only to act on radioed instructions from their masters. Other humans work as slaves in a vast mine in Bedfordshire. Only a small band of humans holds out: a group of resistance fighters led by Dortmun, a cripple confined to his wheelchair.

The cause of this terrible destruction are those inhuman monsters, the DALEKS!

A flying saucer lands in West London and Dr. Who's party is separated in the confusion. Two resistance fighters, David (Ray Brooks) and Wyler (Andrew Keir) take the girls to safety in their hideaway, where they meet Dortmun. But Dr. Who and Tom are taken as prisoners to the spaceship. There they see a captive make a gallant bid for freedom. He fails, and is brutally exterminated by the Daleks.

Dr. Who and Tom are put in a cell by the Daleks. Dr. Who pries apart the magnetic poles which control the mechanism of their cell door.

Dr. Who (Peter Cushing): once again he has to face his old deadly enemies, the Daleks.

A Dalek emerges from the river.



Dr. Who and Tom are captured by Robomen.

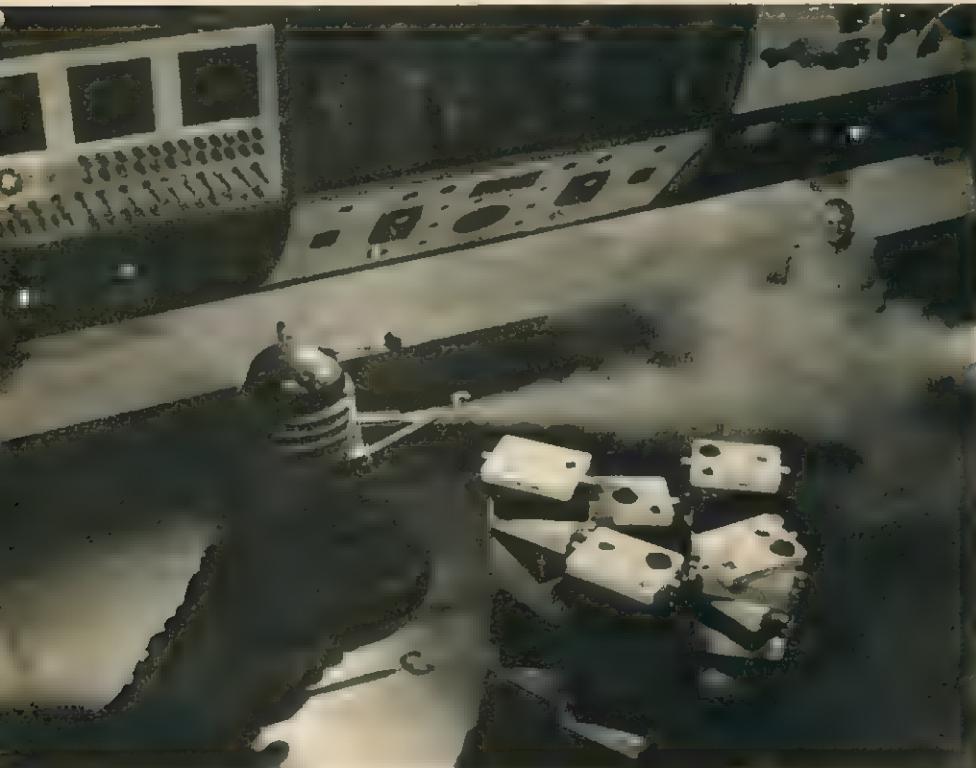


He and Tom escape only to learn that they have passed the Dalek's intelligence test . . . They will now be robotised . . .

Despite loudly broadcast threats of extermination from the Daleks, the morale of the resistance fighters remains high. In their hideout they manufacture hand grenades. Disguising themselves as slaves and Robomen, they attack the Daleks. But the Daleks are immune to the bombs. During the battle however, Dr. Who is able to escape with David. Tom is trapped in the Daleks' spaceship. He stumbles across Louise, who has become separated from the resistance fighters, and they hide in a spaceship storeroom. Disheartened, the resistance fighters agree to evacuate their headquarters in London and move to the country. Their van is attacked by the Daleks, and Dortmun sacrifices his life to allow the others to escape. But the



Resistance fighters escape from the mine.



A Dalek exterminates one of the Resistance fighters.

Louise (Jill Curzon) with Tom, who is escaping through a disposal chute.

Daleks locate the van on a powerful scanner screen. As the van is ray-bombed by the Dalek spaceship, Susan and Wyler jump clear just in time.

Susan and Wyler seek refuge in a cottage where an old lady and her family work at clothing the slaves of the Daleks. Desperate for food, the family betray Susan and Wyler to the Daleks, who take them to work with the other prisoners in their massive mine in Bedfordshire, the center of Dalek activity on Earth.

When the Dalek spaceship lands at the mine, Tom and Louise escape through a disposal chute.

Dr. Who and David are also on their way to the mine, and discover the Daleks' reason for invading Earth. They aim to extract the metallic core of the planet and pilot Earth as a spaceship to the vicinity of their own planet, Skaro. They have set up an explosive device to blast a fracture in Earth's magnetic core.

Dr. Who discovers that the slaves are digging manually with picks and shovels. This leads him to discover the Daleks' fatal weakness. Daleks are vulnerable to magnetism, which cannot hurt flesh and blood; any deviation in the aiming of the bomb would release magnetic energy and destroy them.



DALEKS INVADE EARTH, 2150 A. D.



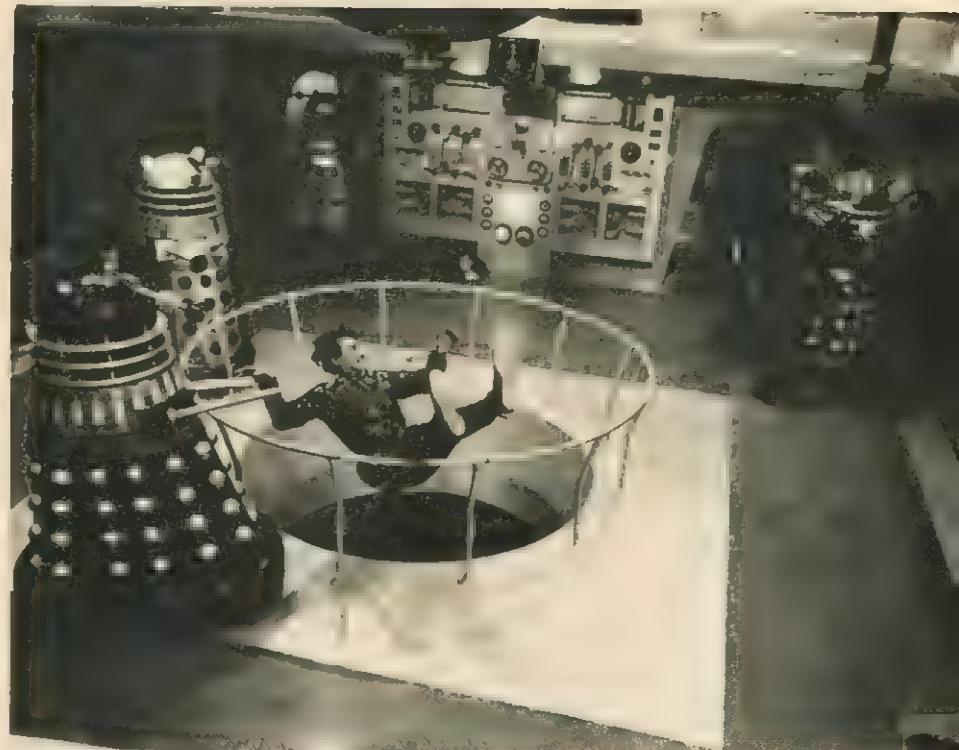
Resistance fighters battle with the Robomen.

In the control room, the chief Daleks get ready to set off their explosion. Dr. Who throws himself at the master microphone and shouts out an order: "Robomen attack Daleks!"

Covered by the confusion of the Dalek-Robomen battles which ensue, Tom boards up the main shaft of the mine to deflect the bomb. Triggered off, it strikes in the wrong place . . . and destroys the areas of the mine which shield the Daleks from the Earth's magnetism. Helpless against the unleashed magnetism, all Daleks on Earth are exterminated.

"The power to destroy them has been under your feet all the time", explains the Doctor to the resistance fighters. "The strong, irresistible, magnetic power of Earth!"

The final defeat of the Daleks on Earth.



Beginning of the end: the Robomen turn against the Daleks.





MUNSTER GO HOME

Highlights from the first
feature film of *The
Munsters*

Herman is caught smuggling a wolf through customs . . . Grandpa accidentally turned himself into a wolf while mixing pills.

Lily Munster (Yvonne De Carlo)
comforts husband Herman (Fred
Gwynne).





This is how Grandpa (Al Lewis) sleeps—hanging from a closet.

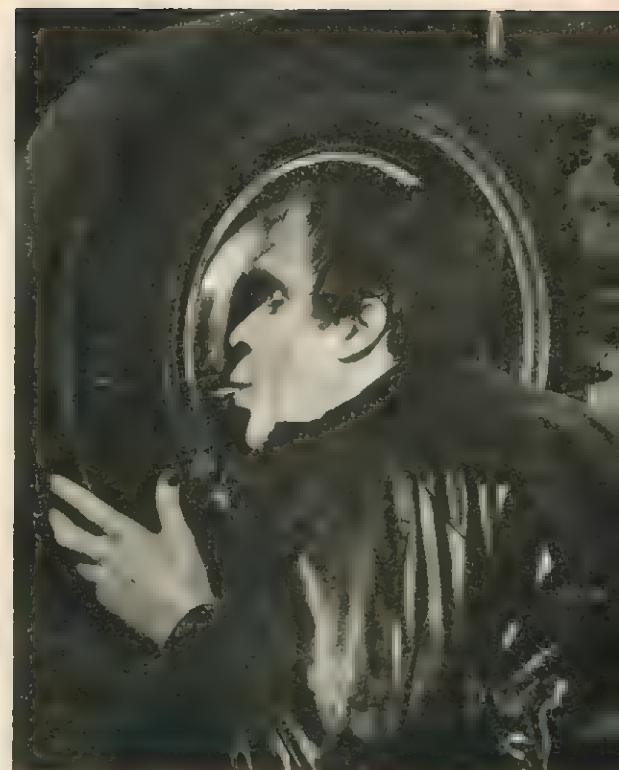
Herman and Grandpa accidentally discover a million dollar counterfeiting operation carried out by their European relations.



Herman, seated in his hopped-up Dragula, readies himself for the race of his life.



Lady Effie Munster (Hermione Gingold) is sometimes a deceptively proper lady.



Have a flat tire? Just call on Herman.

FROM DRACULA TO THE GILLMAN

by Allan Edgar

"From ghoulies and ghosties
Long-leggity beasties,
And things that go bump in the night—
Good Lord deliver us".

—Old Cornish Prayer

But the question is: do we want to be delivered? How sincere are we when we pray for a quiet life, free from shocks? Psychiatrists have said that most youngsters enjoy an element of "feigned terror" in their play. The bogey man, hiding around the corner, is occasionally required to jump out and frighten them.

Films first took up the theatre tradition of "grand guignol" in 1919 with *The Cabinet of Dr. Caligari*, the famous German film with Conrad Veidt as the creature controlled by an evil doctor. It remains a classic horror film in the old tradition, Germanic, funereal, forlorn. The leading character, in personality and appearance, reflects the Victorian idea of The Devil, closely allied as this was, to the father-figure of Victorian times in a great deal of contemporary fiction.

Subsequently, every horror and shock film in this tradition has presented a similar devil-hero, or evil father-figure, conveying diabolism and menace with the aid of a swirling cloak and glittering eyes.

The most popular "monster-figure" of the early days of horror films was the vampire, a creature who moves by night and lives on human blood. The classic of the early Vampire films was *Nosferatu, a Symphony of Terror* (1922), which was based on Bram Stoker's famous novel *Dracula*, with Dracula himself appearing as one

Count Orlock. This vampire had claws instead of fingers, pointed ears which looked like horns and staring eyes to petrify its victims. It met its end, in a traditional way—destroyed by the rays of the sun. Then came the American film of *Dracula* with Bela Lugosi who became known as the "King of Vampires". Made in 1930, this started off a whole cycle of vampire films in America.

Then there was Boris Karloff who played the original Frankenstein monster in the 1931 *Frankenstein* and in two subsequent films.

A new vogue in terror films started when we began to forget our Victorian superstitions and to face up to what the "New Knowledge" was telling us about the origin of the Earth, and the life which existed before man was created. *The Lost World* and *King Kong* began an era in which the prehistoric monster supplied the shock. *King Kong* has never been bettered in terms of its spectacle.

But now a new vogue in monsters was emerging. It was the beginning of the scientific age. The infinite possibilities of radio communications and so on, had captured the public imagination. Enter the mad scientists who, in their misplaced zeal and insane dedication, produce something they cannot control and end by destroying everything, including themselves. In a way, this had been the theme of the

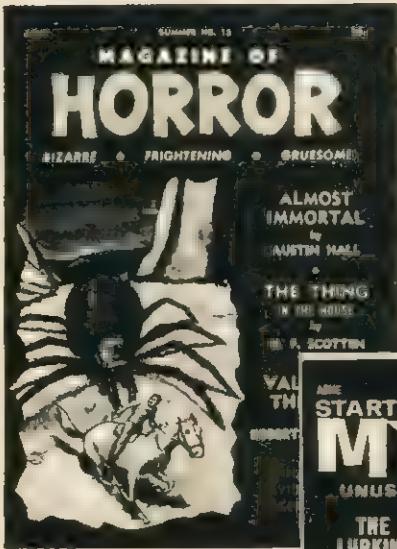
early Frankenstein films, but now it was emerging in a more scientific way. We had Preston Foster as *Dr. X*, and Boris Karloff relinquishing his "monster" to take over the role of the mad scientist, insane doctor, and so on.

The Atomic Age brought about a new impetus. Radiation, for example, produced a more plausible reason than pre-history for some very nasty events. Through increases in radiation, creatures were arousing from centuries of slumber. We were suddenly terrorized by giant crabs and spiders, fifty foot women, enormous caterpillars whose length matched that of an express train. Colossal men strode Earth. Men were launched into space, and returned as monsters. Not the least of these was the Gillman, a creation, half-fish, half-human, in *City in the Sea* which swims in the waters around the lost city of Lyonesse.

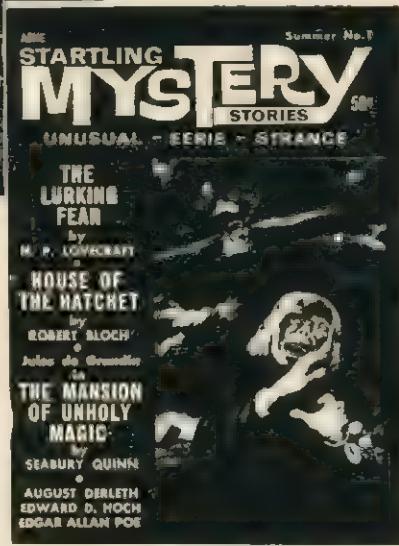
The Gillman is played by a 26 year old stunt man, Peter Brace. In make-up he is certainly monstrous: a smooth, green creature, half human, half fish, with gills instead of human features and claws instead of hands. Scaly and web-footed, terrifying mute He glistens and is slimy with seaweed. In the film the Gillman abducts a girl (Susan Hart) from a Cornish hotel and takes her to the "lost" city in the sea.



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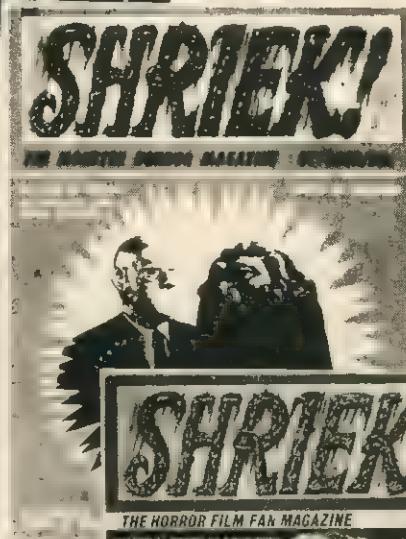
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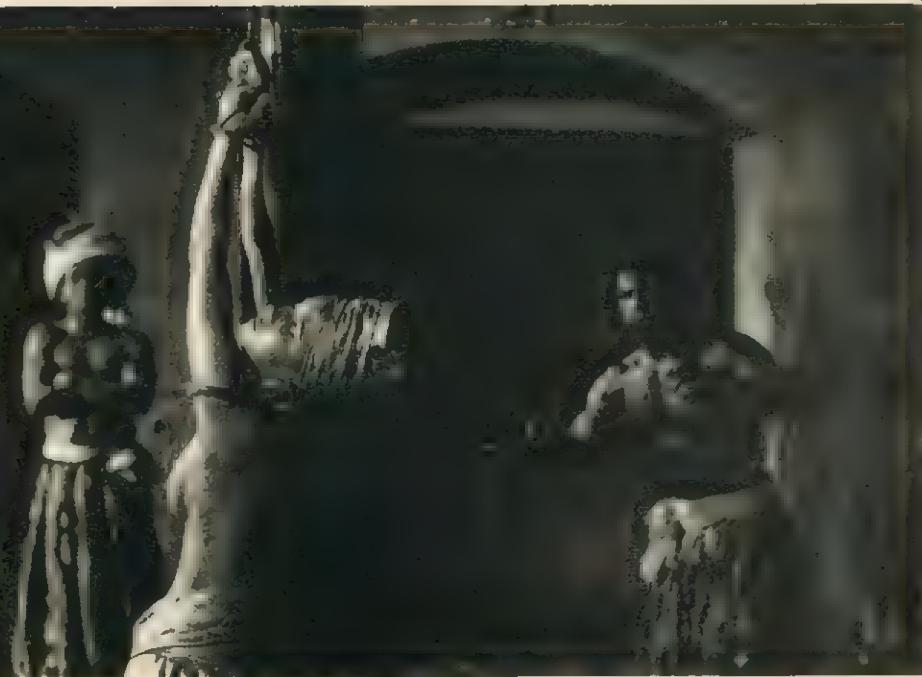
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A FEW WAYS TO GO



The Whip: a slave girl is punished for a minor mishap in the royal household in the French film **ANGELIQUE AND THE KING**.

TEST YOURSELF!

- 1) What casualty befell Vincent Price while filming *HOUSE OF WAX*?
- 2) How many Academy Awards did *THIEF OF BAGDAD* receive?
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- 5) How many films were shown at the First and Second International Science Fiction Film Festivals?
- 6) Why was intentionally bad photography used in *ROBINSON CRUSOE ON MARS*?

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Hugh O'Brien and Mario Adorf engage in a violent and punishing fight in **TEN LITTLE INDIANS**.



The head vice: Brigitte Bardot and Jeanne Moreau are seized by the Inquisition and placed into head vices in an attempt to make them talk in **VIVA MARIA!**



Strung Up: Kerwin Matthews is strung up by the arms in a Penal Colony to which he has been deported in **THE PIRATES OF BLOOD RIVER**.





A FEW WAYS TO GO..

Persuasion: Steeve Reeves in **GOLIATH AND THE BARBARIANS** is tied to a cross and tortured with a knife.



The swinging pendulum, past and present: Dr. G. (Vincent Price) cackles gleefully as the pendulum swings menacingly towards his victim in **DR. G.**.



Robert Vaughn as Mr. Solo is faced with a modern variation on the same device in the **UNCLE** series.



The swamp: one way to get rid of an unwanted person is to lead him into a swamp as happened to Guy Stockwell in **BLINDFOLD**.

A FEW
WAYS TO
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The axe: Boris Karloff wields an axe in THE HOUSE AT THE END OF THE WORLD. Axe murders are still preferred in isolated areas.

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